

for removing a high chimney-stack, which interfered with the view of the new tower.

Now other buildings so completely interfere with the view of the church, its steeple should be raised *protrudingly* above them; this the occasion demanded.

In the original design, as already noticed, the architect proposed only one tier of flank-windows, and all the attic pedestal, as well as the apex of the pediment over the western entrance, were designed to be crowned by vases: a compartment of this we give to show Filicoff's first intention.

The restoration of the church under the superintendence of George Allen, Esq., architect, of Tooley-street, has been contracted for by Messrs. Rider and Son, of Union-street, Southwark, for the sum of £4,184; beyond which are to be some extra charges, sanctioned by the committee having the direction of the work; by agreement, the church is to be completed by Midsummer next, but is not expected to be opened till two months after that time.

A stained-glass window will be inserted in the altar, which Mr. Collins, of the Strand, has contracted to execute for the sum of 160*l*.

Under the direction and superintendence of Dr. Gauntlett, the organist, a new organ is being built by Mr. Henry Lincoln, who has contracted to supply it for the sum of 493*l*; it is to contain upwards of two thousand pipes, and is to consist of a grand-organ, a pedal-organ, and a swell-organ.

A vestry has lately been erected at the south side of the church; for this we are sorry, as it hides the east end, which, with its window rustications and other work, was picturesque, and gave the church a loftier appearance, hemmed in as it is by barehouses.

(To be continued.)

ARCHITECTURAL ABUSES.

No. I.—NORMAN ARCHITECTURE.

For many years past has the architectural world flowed with precept and criticism, which, had such precept and criticism been all sound and tending to the right end, they should most certainly have banished every abuse, have produced a code of just architectural canons, and have raised a modern school of English architecture which should have been honourable in our time, enduring in fame, and would have gradually wrought throughout the world a beneficial change, to be remembered as the fruitful Anglo mode of architecture of the nineteenth century.

But after deluge upon deluge of precept, canon, denunciation, strait-lacing, loquacious upon taste, discourses upon decoration, long-headed searchings into constructive principles, every thing of this kind seems thrown overboard; the vessel of Architecture may pilot itself; as for an architectural compass to steer by, who ever heard of such a thing, except in the hands of plodding fools? In fact, architectural lawlessness now consists in the lawlessness of every man doing that which is right in his own eyes—whosoever his soul lusteth after, without restraint of architectural Decalogue or other statute.

Is there a mean and corrupt emanation of good old architecture? Adopt it. Was there in any age of building a certain style universally condemned for containing abuses? Regardless of future fame, and of the busy hands of the next who have to do with the same edifice, who, under the plea of correction, will pull the work all in tatters, copy it without a sin omitted, but with many added. Is there a mode of roofing over edifices at which the prudent shake their heads? Leap into the gulf of impudence, and plaster your walls with those timbers which ought to hold them together.

In fine, is there any thing which a foolish man not a builder would be laughed at for doing? Do it,—do it with a good heart!

We have addressed ourselves so far to that class of persons upon whom good advice is lost, or who, if any thing of doubtful policy chance to come from a wise instructor, out of perverseness avoid it, for fear it should be good, though the like coming from a fool would be admired and adopted as the profundity of excellence.

Knowing that the enemies of orthodox architecture are legion, and that an ignoble army of martyrs is warring against, and annihilating the funds of the church and public

while we, if not single-handed, cannot wield so many weapons, we shall endeavour to imitate that noble conqueror, the Duke of Wellington, at the battle of Waterloo, who, attacked by a larger army, contented himself with beating off and destroying the assailants singly, till, long persevering, he at length saw the advantage. So we, attacking singly the abuses of architecture, as they chance to assail, shall be content to annihilate them one by one, and when we have reduced them, and have the residue ready for striking on the hip, we shall bring out our reserves, and, like Wellington, exclaim, "Up guards, and at 'em!"

The first abuse which we have the courage to attack is the re-introduction of NORMAN ARCHITECTURE.

Perhaps the whole history of architecture does not contain any thing else so scandalous and silly as the re-introduction of this species of Romanesque building.

In the twelfth century, a mighty stride was made in the construction of architecture; this was the almost simultaneous use all over Europe, of the pointed arch. We do not, on the present occasion, mean to hazard any opinion as to who invented the pointed arch, and where it was first used, or to enlarge upon its taste, but merely to speak as to its introduction, which was a mighty stride in architecture, and changed the whole face of it.

Certain it is, that after the pointed arch came into use, it was universally adopted; few years were required for the entire explosion of the use of semicircular Norman or Romanesque arches—and when once pointed arches came into use, no return was ever made to the employment of Romanesque arches during the whole time that Pointed architecture flourished; nor could any such return have taken place without a violation of that common sense, which, along with refined intellect, shews itself to the philosophical inquirer, amid all the seeming wildness of the inventions of Pointed Architecture. After the discovery of the properties of the pointed arch, in which are omitted the crown-work of Roman and Romanesque arches, which, hanging in jeopardy, made constant war upon the abutments, endeavouring to overthrow them, no return to the former immature style of building could possibly take place till the foundation of the advanced art of architecture was sapped; and this was actually the case.

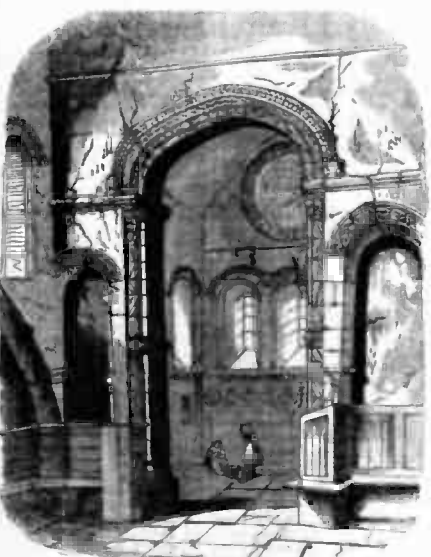
It is the duty of an architect, as it is of every wise man, to effect the most with the least means: he, therefore, who returns to

the use of the Norman style is extremely blameworthy, for he wastes a vast quantity of material in the larger and heavier abutments which his arches require. His work is far less safe, and is calculated to be far less durable. At first, when the Freemasons came to adopt the pointed arch, they were so delighted with its economy, its comparative safety, and the wonderful loftiness which it enabled an edifice to assume with a given outlay, that the charm occasioned them to be over-daring. Edifices of a wonderful thinness, and often of a nature wonderfully aspiring, were piled aloft; but experience proved that sometimes they were over-confident in an art which as yet required the practiced experience to be obtained almost by the actual fabrication of many exemplars. Hence, in many of the very early specimens of Pointed Architecture, the abutments, being scarcely a tithe of that which they were in Norman Architecture, the slender sustaining masses were thrust out of perpendicular, and during the very progress of the work remedies had to be applied for preventing further settlement and derangement of the masses of the buildings then rising.

In the vaulted Temple-church, London, which is an early, very immature specimen of Pointed Architecture, with the Freemasonical system of vaulting and abutment but little developed, the vaulting over the central avenue being wider than those over the aisles, and springing immediately from the slender, detached columns, has obtained the mastery, and, expanding, has thrust over the supporting columns; while the vaults over the north and south aisles of the fabric have, by the pressure, collapsed from their summits, and become narrower at their feet, being unable to move the ponderous buttressed flank-walls of the church.

Those who have praised this Temple-church, and have recommended it as a model proper for modern imitation, are ignorant of architectural construction; their advice is pernicious, and, if followed, would lead to squandering and similar failure.

In the fully-developed Pointed Church architecture, the central avenue was lightly carried up as the clerestory, and instead of the energy of the central vaulting being discharged against the vaultings of the aisles, so as to make them collapse, the pressure of the central vaulting was carried above the aisles, and continued, without mischief, down to the solid work of the wall-plates and buttresses, the pinnacles rising above the impinging-places of the pressure, diverging it within the heart of this solid abutment.



CHANCEL OF BARFRETON CHURCH, KENT.